

## ROWMAN & LITTLEFIELD AND LEXINGTON BOOKS PERMISSIONS GUIDE

### TEXT

Nonfiction & Fiction  
Song Lyrics & Poetry  
Personal Interviews  
Epigraphs  
Translations  
Government Docs – Public Domain (with limits)  
Unpublished Works by US Citizens or  
Government Entities  
Web-based Material

### IMAGES

Photos/ images / art  
Charts/Graphs/Maps/Tables  
Stills from Movies/TV  
Screenshots from Social Media  
Memes and Other Digital Media  
Musical Scores/Notation

### APPLYING FOR PERMISSIONS

### FAQs

This guide is a framework of best practices you should consult as you prepare your manuscript, we provide the following guidance, but as the author, *you* are legally responsible for all necessary permissions having been obtained.

- Keep track of any material that requires permission in the TEXT LOG or ART LOG. Ask your editor for these logs if you don't have them. Generally, they are provided during contract signing.
- Begin requesting permissions as soon as you possibly can. (We cannot send books into typesetting until all permissions have been received.)
- Request permission rights for print (hardback and paper) and electronic formats.
- Before you pay for any permissions, send your permissions log to your editor to verify that you should proceed with your chosen materials.
- Submit copies of all permissions documents to your editor, keeping the originals for your records.
- Even when using material doesn't require permission, do not forget to cite your sources.
- Once you have permissions, make sure to incorporate the required credit lines in your manuscript.

### WHAT NEEDS PERMISSIONS?

Anything under copyright, not in the public domain, or not covered under fair use. Do not assume that something is fair use just because it's online.

### TEXT

#### Nonfiction & Fiction

This section concerns works of fiction or nonfiction that were published in the United States and are not in the public domain. There is no legally mandated number of words that can be quoted without permission (i.e., considered fair use), but the *Chicago Manual of Style*, 17th edition, offers some general guidelines to consider when determining whether your quotation is fair use.

**A new work's usage of previously published fiction or non-fiction text may be considered within fair use if all of the following apply:**

1. **It reproduces not more than 5% in the aggregate of a source more than 5,000 words in length or not more than 10% in the aggregate of a source fewer than 5,000 words in length;**
2. **It reproduces, in one place, not more than 300 consecutive words from a source;**  
**AND**
3. **Material reproduced from the source makes up not more than 5% of the new work.**

Regardless of whether a quotation is considered fair use or requires written permission for use, authors should give explicit credit to the source of words or ideas that are quoted, paraphrased, or otherwise used to advance their own arguments.

We do not allow the use generative artificial intelligence (AI) or authors to work from AI-generated text.

### **Song Lyrics & Poetry**

Copyrighted song lyrics require permission to reproduce. Even if the song lyrics are posted online (whether authorized or not), song lyrics are still protected by copyright law and must be handled as such. It can be quite expensive to license song lyrics from music publishers and recording companies.

Fair use principles still apply to song lyrics and poetry, but since these are significantly shorter than novels and books, even excerpts of a few lines can be considered a “substantial part” of the work and would disqualify it from fair use per the proportion category.

**As a general rule of thumb for fair use, a maximum of two lines of copyrighted song lyrics or poetry can be excerpted at a single time, and they must be accompanied by commentary or criticism that speak directly to those lines.**

- “Lines” of song lyrics are similar to those of poetry and not sentence-based. Some songs have whole sentences broken up into multiple lines.
- Authors may include multiple one- or two-line excerpts of copyrighted song lyrics and poetry, but there must be commentary or criticism between each two-line excerpt (each two-line excerpt may not appear right next to each other).
- For excerpts longer than a single line, commentary or criticism must address all lines. If you leave out one line from the commentary or criticism, that might disqualify it from fair use.
- Any amount of lyrics or poetry which are purely decorative or for entertainment purposes require permission. This includes inclusion as an epigraph. (See section on Epigraphs for further information.)
- For exceptionally lengthy song lyrics and poetry, you might be able to excerpt three lines since a three-line excerpt might not count a significant proportion of the work under fair use guidelines. This is exceedingly rare and must be considered on a case-by-case basis, and you must check with the acquisition editor. (e.g., the lyrics to “Supper’s Ready” by Genesis are a total of 955 words. There’s a good argument to be made that a roughly 25 word, three-line excerpt would not count as a significant portion and disqualify it from fair use.)

**Poetry** – All laws of copyright remain in effect with copyrighted poetry, and the same rule of thumb for song lyrics also apply to poetry.

- If you are using a translation or an edited version of a poem in public domain, you must investigate the copyright status of the translation or edited version itself. Just because an original poem is in public domain does not automatically mean its translations or edited versions of it are also in public domain.

## Personal Interviews

If identifying interview subjects by name, written permission from the interviewees is required. Permission is not required if using pseudonyms or withholding the interviewee's identity, but you should note in the Preface, Introduction, or Acknowledgments of the book that pseudonyms have been used and identities withheld.

## Epigraphs

Since epigraphs are used in a place of prominence within a text, **they do not fall under the fair use exception and always require reprint permissions** (unless the material is in the public domain). This is especially true if they serve as embellishments or to “set the scene.” Since these are unusual elements for scholarly monographs, we strongly discourage our authors from using them. The only exception to this rule is the use of quotes from long-form scholarly sources if the quote is analyzed in a scholarly manner in the paragraph immediately following the epigraph.

## Translations

Below is an abbreviated guide to translated material in your book:

- Your own translations of fiction or non-fiction published material under copyright:
  - Up to 500 words or 5% of the source work: no permission required.
  - Over 500 words or 5% of the source work: permission required from the copyright holder of the original work.
- Quotations of published translations under copyright:
  - Up to 500 words or 5% of the source work: no permission required.
  - Over 500 words or 5% of the source work: permission required from both the copyright holder of the translated work *and* the copyright holder of the original work.
- Your own translations of published public domain material or quotations of published translated public domain material: no permissions required.
- We do not allow the use of artificial intelligence (AI) or other non-human translators. A human translator may use AI technologies as a tool to assist in the translation, but the translation must be substantially human creation.

## Government Docs – Public Domain (with limits)

**Any work created by a US federal government employee or officer is in the public domain, provided that the work was created in that person's official capacity.** This includes elected officials' speeches and original content from official federal websites. This rule applies only to works created by federal employees and not to works created by state or local government employees. However, state and local laws and court decisions are in the public domain. Works **commissioned** by the federal government but created by a third party **do not** fall within this public domain status.

Unpublished works by employees acting on behalf of a government entity become public domain 120 years from the date of their creation. (e.g., In 2020, an unpublished circular from 1899 enters the public domain.)

Unpublished works by U.S. government employees produced on behalf of the U.S. federal government are always public domain. (e.g., a government worker's unclassified agency memo is public domain; her personal letter to her mother is not.)

## Unpublished Works by US Citizens

- *Unpublished works by individuals*—such as personal letters or unpublished manuscripts—belong to their creators or their legal heirs up to 70 years after the date of the creator's death.
- *Anonymous unpublished works* become public domain 70 years after the date of their creation. An anonymously authored letter from 1935 is public domain; such a letter from 1960 is not.

## Web-based Material

Web-based materials should be treated like the print sources they most closely resemble. Most content from the internet, including images, is not in the public domain and will require permission to reprint. Check the website's 'Terms of Use' page.

## IMAGES

**Note on Sites like Wikimedia:** Just because an image is on Wikimedia, Wikipedia, Flickr, Pixabay, etc. and is tagged as public domain or creative commons does not mean that you should trust that status to be accurate! Verify as much as possible the actual source of any image to show due diligence should any questions arise. Confirm any use of internet-sourced images with your editor!

### A Note on Terms:

- **Reproduction** of a figure means using a figure that has been previously published in exactly the same form.
- **Adaptation** of a figure means changing the previously published form, for example by adding or subtracting information. Both reproduction and adaptation of previously published work require copyright permission to have been granted (unless you can claim fair use by means of transformative purpose).
- **Redrawing** a figure *may* allow you to reference an image or use the data or content of the image without permissions. See the section on Charts/Graphs/Maps/Tables for further information

## Photos/images/art

If you did not create the image, you probably need permissions. We do not accept AI-generated images, artwork, design, or other visual elements for the book cover or interior.

### Images from other publications

If the image you want to use was published by the original creator in a book, journal, magazine, or other traditional publication, it is most likely under copyright by that publisher. To use the image, you must seek approval from the publisher.

If the image you want to use was *reprinted* from another publication, you must seek out the original publisher for permissions. If the original publication is now public domain because its copyright has expired, you may copy the image *from that original publication* for use in your book, making sure to cite the usage properly.

### Personal photos

If you took a photo of non-copyrighted material or have a snapshot of a public scene that does not contain recognizable faces for which you'd need signed releases, you may reprint the photo without permissions.

### Photos of art from museums

Whether or not you were the photographer capturing the image, you should check with the museum holding the work of art to confirm that an image may be used. The answer will likely depend on whether the museum owns the work or if it's on loan from another museum or private owner.

### Reverse Image Searching

You can often use a reverse image search engine to find out where an image came from, where it is being used, and whether higher resolution or modified versions of the image exist.

- TinEye Reverse Image Search
- Google Reverse Image Search (To search by image with Google, click on the camera icon in the search bar. You will be prompted to provide a URL for the image or upload it.)

### **Images including Trademarked Characters/Content**

Even when used within the parameters of fair use or with paid permissions, images including trademarked content (e.g. Disney or Marvel) are especially vulnerable to copyright contestation. Because of this, R&L recommends that authors carefully consider permissions restrictions provided by rights holders and not automatically assume fair use is in play, especially when the usage is negative or critical in argument. This caution applies to both interior and cover images (which *always* require permissions).

Note that images purchased from Photofest or other image collections *may* include adequate permissions for interior or cover usage. The bottom line: please check with your R&L editor to discuss any images containing trademarked content.

If, after discussing the situation with your editor, it is determined you may move forward with the image(s), please be sure to include a substantive caption that connects the image(s) to the text.

### **Useful links**

Sources of public domain images:

- Library of Congress
- New York Public Library

Art Museums with Open Access Policies

- British Museum Copyright and Permissions
- Brooklyn Museum Copyright Policy
- Los Angeles County Museum of Art Terms of Use
- Metropolitan Museum of Art Open Access Policy
- National Gallery of Art Open Access Policy
- Victoria & Albert Museum Terms of Use
- Walters Art Museum Policy on Digital Images of Collection Objects Usage

Sites with rights-free images (Make sure to look at each image's details to note any restrictions!)

- Pexels
- Flickr
- Wikimedia
- StockSnap
- PixaBay

### **Charts/Graphs/Maps/Tables**

If you wish to reprint a chart, graph, map, or table from another publication (digital or print), please follow the guidelines in “Images from other publications.” In short, data and other factual information is not protected by copyright; it's presentation *may* be. Graphs and tables that simply present facts with little in the way of creative display is not protected. Use of a *single* graph, table, or chart that presents data in a simple and straightforward relationship is likely considered fair use, especially if discussed or analyzed substantively in the body of your text. Graphics with a creative or expressive display, such as infographics, are likely protected and require permission.

Best practice when using a chart, graph, map, or table is to rearrange or combine it with other data to transform the visual presentation. When adapting source material in this way, you must cite the source(s) of the information being used in your new graphic.

### **Useful links**

- Data and copyright: <https://www.lib.sfu.ca/help/academic-integrity/copyright/data-copyright>

- Graphs, charts, tables, and copyright:  
[https://deepblue.lib.umich.edu/bitstream/handle/2027.42/83329/copyrightability\\_of\\_tables\\_charts\\_and\\_graphs.pdf](https://deepblue.lib.umich.edu/bitstream/handle/2027.42/83329/copyrightability_of_tables_charts_and_graphs.pdf)
- Pew Research Center: Graphics from Pew Research Center reports (except for those marked with other copyright or source notation) are available for reprinting without permissions. Citation to the Pew report must be included.

### Stills from Movies/TV

You may use film or television screenshots *you personally take* as long as they fulfill the following criteria:

- The image is used to illustrate or support an argument or critique the work. It is not decorative.
- You do not use an excessive number of images (no more than is necessary to demonstrate the point you are making)
- The screenshots meet our quality standards (see our Art Guidelines)

For the above instances, we recommend that the caption clearly connects the image to the argument you are making in the text.

Examples of when you would need permission:

- If the stills/screenshots are purely illustrative
- If you are reproducing studio photographs or posters (e.g., printed or publicity materials)
- If the stills/screenshots were created by the production company or by a vendor like Photofest.

The above guidelines do not apply to cover images since covers are a promotional element for your book. Please discuss this separately with your editor.

### Screenshots from Social Media

As a general rule, only include screenshots of social media posts when you are directly engaging with and analyzing the content as a part of your argument. Do not share screenshots from private accounts without permission, and always credit the original poster. Below are general guidelines.

Different social media platforms have different copyright requirements. Please examine the user agreement for the social media platform from which you are quoting to determine who holds the rights to the content. Do not assume something posted on social media is fair use. Someone likely owns the content. If you cannot determine who holds the rights to a social media post, please consult your acquisition editor.

#### Twitter

- Do not include screenshots from private Twitter accounts.
- Do not include Tweets with images of identifiable people in them (that are not public figures).
- Credit the user for the Tweet and include a link to the original Tweet in your citation.

#### Instagram

- Screenshot the entirety of the post, not just the image itself. This makes it clear you are not trying to pass the image off as your own and adds additional content you are analyzing.
- Fair use is more likely to apply to *factual* works than *artistic*. For example, do not screenshot a post of someone's artistic photograph or other artistic intellectual property they are displaying through their post.
- Do not include images of identifiable people (who are not public figures).
- Do not screenshot posts containing sensitive or personal information about someone's life without their permission.

- Instagram acknowledges fair use in their “help” section.

### Facebook

- Avoid sharing posts from any individual’s page unless they are a public figure, organization, etc.
- Avoid sharing screenshots of comments sections that include people’s full names.
- Avoid sharing any photos of identifiable people (who are not public figures).
- Avoid sharing screenshots of posts in any private groups.
- **When in doubt, err on the side of caution.** This is most crucial with Facebook, since most people use their full legal name on this platform.

## Memes and Other Digital Media

### Memes

- Memes are blurry in terms of copyright – the issue is typically *not* that the creator of the meme would hold the copyright, but that the meme itself may contain other copyrighted material. When this is the case, that prevents the original meme from being copyrightable. Because of this, it is best to avoid sharing memes that contain very clearly copyrighted material that could have potential for litigation from a larger corporation.
- There is not much precedent for legal proceedings regarding the copyright of memes – those that have occurred were usually resolved with warnings or licensing fees. The risk of copyright violation and legal action for reproducing memes are relatively low.
- Determine the nature of the image used within the meme—a stock image, such as the “boyfriend looking away” meme, would be considered more creative than a meme that includes a candid or journalistic photo.
- **Make sure that any meme included is *directly* analyzed and engaged with as a part of your argument. Do not include them just as a decorative or humorous element.**

### Screenshots of news articles or other webpages

- In a precedent set by *Yang v. Mic Network, Inc.* (S.D.N.Y. Sept 24, 2019), the court deemed Mic’s use of a partial screenshot from a *New York Post* article fair use, citing primarily the transformative nature of the use, since the *Mic* article discussed and added to the criticism surrounding the original article.

The question of legality mainly surrounded the inclusion of a photograph that was included in the article – the plaintiff was the photographer, not the *New York Post*. While ultimately, the use of the photo was considered fair as well, it would be best to mitigate that risk by not including photographs in screenshotted portions of an article whenever possible. While *Mic* won the ruling, the goal is to avoid risk of legal action altogether.

## Musical Scores/Notation

**Scores in public domain:** As a rule of thumb, musical scores created in or before 1926 are usually in the public domain and okay to use. However, even if a piece was composed in or before 1926, you still need to investigate the *specific edition of the score you wish to use* since that edition might still be copyrighted, especially if it’s published after 1926 and not strictly an unedited reprint of an older edition.

- **IMSLP.org** is a commonly used resource for finding public domain scores. However, even if they list a score as public domain, you should still verify that a score is truly in public domain in all countries.
- Since music copyright laws vary per country, some scores might be public domain in the one country but not public domain in other countries.

- Additionally, a handful of deceased composers might have estates, museums, or other entities who still hold the copyright to the musical score. In these cases, you will need to seek permission from those entities.

**Copyrighted musical works:** Copyright holders of musical works have the right to authorize others to exercise reproduction rights of the copyrighted musical work. *The right of reproduction is the right to duplicate, transcribe, imitate, or simulate a work in a fixed form (such as musical notation).* You will need to seek the necessary reproduction right to do any of the above to a copyrighted musical work.

- Even if you are creating an arrangement or transcription (such as a piano reduction) of a copyrighted musical work or sound recording, you still need to seek permission to reproduce the copyrighted material.
- Music composed for video games, film, musicals, and television is copyrighted. You will need to seek permission to include musical examples from these different media.
- Fair use guidelines still apply to copyrighted musical works, but this can easily become ambiguous for reproducing musical works. You should check with your acquisition editor on a case-by-case basis.

Rights to the majority of copyrighted musical works and song lyrics are held with a handful of large music publishers, so oftentimes, authors will find that they'll only need to license rights from a few publishers for common musical works. Below are some of the most common music publishers:

- **Hal Leonard** (<https://www.halleonard.com/licensing/index.action>) – Hal Leonard is one of the largest music publishers in the world, and they own the rights to a lot of music. Hal Leonard is notoriously slow at responding to licensing requests, often taking several months to reply, if at all, so be sure to contact them early. Authors should submit all requests through the above website link. Unless you are connected personally with someone who works in their licensing department, you *must* use the generic form; most Hal Leonard employees will just direct you to that link. Licensing lyrics from Hal Leonard is particularly expensive.
- **Alfred Music** (<https://licensing.alfred.com/>) – Alfred also owns the rights to a lot of music. Authors should submit licensing requests through the above website.

## APPLYING FOR PERMISSIONS

You should always start with the presumption that, if the creative work you want to use was first published after 1926, U.S. copyright law protects it. There are only two ways that a work published after 1926 is not protected: Either the owner of the work made a mistake (such as failing to renew the copyright), or the work does not meet the minimum standards for copyright protection.

### Plan Ahead

Expect getting permission to take anywhere from one to three months or more. Permission should be obtained before you complete your work and submitted with your final manuscript. If you have any questions about what requires permission, ask your acquisition editor.

### Identify the Owner

Identifying the owner of the work you want to use is crucial to obtaining permission. Sometimes, this task is simple. Often, you may be able to locate the rights owner just by looking at the copyright notice on the work. For example, if the notice reads “Copyright 1998, Jones Publishing,” you would start by finding the Jones Publishing company. Sometimes, more detailed research is required. Copyright ownership may have passed through several hands since your copy of the work was published.



In addition, some kinds of art, such as film and recorded music, can involve multiple owners, each with a separate right to different underlying works. For example, in order to use a Johnny Cash recording, you would have to obtain permission from the record company, the music publisher (the owner of the song), and, in some cases, from Mr. Cash's estate.

You'll find that the method of identifying owners differs from industry to industry. For example, photographic reproduction rights are often owned by stock photo organizations, while many music performance rights are owned by performing rights societies. Subsequent sections on the permission rules for particular types of creative works will advise you on how to locate owners.

### Identify the Rights You Need

The next step in getting permission is to identify the rights you need. Each copyright owner controls a bundle of rights related to the work, including the right to reproduce, distribute, and modify the work.

Besides identifying the type of intended use, you'll need to figure out some other details of your use of the material. Specifically, your permissions agreement will need to deal with five common variables: **exclusivity, term, formats, print run, and territory**. Ask your editor for this information.

- **Exclusive or Nonexclusive**

A permission agreement is exclusive if you are the only person who has the right to use the work as described in the agreement. **Most permission requests are nonexclusive (and this is what you should request unless your editor instructs otherwise)**, meaning others can use the material in the same way as you.

- **Term of Use**

The length of time for which you are allowed to use a work is often referred to as the "term." For materials being used in your R&L/LEX book, **you should avoid a limited term if possible**. Our aim is to keep your book for sale indefinitely (or at least until a new edition is appropriate). If you must set a term limit, consult with your editor on the appropriate number of years.

- **Territory**

Your rights under a permission agreement may be limited to a geographic region, referred to as the "territory." **You should seek worldwide rights** unless otherwise agreed to with your editor.

- **Formats and Print Run**

Whenever possible, you should seek **rights for print (hardback and paperback) and eBook rights**. If your book is being published in hardback and eBook, having the paperback rights already included in your permissions will be necessary if your book goes into a paperback printing. Consult with your editor as to the print run you should state on your permissions requests.

### Negotiate Whether Payment Is Required

Sometimes, the owner of the work will not require payment if the amount you wish to use is small. It is always worth asking for a lower fee. While your book is not a non-commercial venture, it is academic in nature. That will sway certain rights holders to accept a reduced fee.

### Get It in Writing

Relying on an oral agreement or understanding is not an acceptable form of permission. You and the rights owner may have misunderstood each other or remembered the terms of your agreement differently. Get written permission agreements—do not rely on oral agreements.

### Useful Links

- <https://www.copyright.gov/circs/m10.pdf>
- <https://copyrightalliance.org/faqs/how-to-get-copyright-permission/>
- <https://copyright.universityofcalifornia.edu/use/obtaining-permission.html>

- <https://fairuse.stanford.edu/overview/introduction/getting-permission/>

## FAQs

### What is COPYRIGHT?

Copyright protects original works of authorship including literary, dramatic, musical, and artistic works, such as poetry, novels, movies, songs, computer software, and architecture. Copyright does not protect facts, ideas, systems, or methods of operation, although it may protect the way these things are expressed or presented. See *Copyright Basics* section of “What Works Are Protected.”

- Copyright in General: <https://www.copyright.gov/help/faq/faq-general.html>
- What Does Copyright Protect?: <https://www.copyright.gov/help/faq/faq-protect.html>
- US Copyright Office: <http://lcweb.loc.gov/copyright/>
- Copyright lengths in foreign countries:  
[https://en.wikipedia.org/wiki/List\\_of\\_countries%27\\_copyright\\_lengths](https://en.wikipedia.org/wiki/List_of_countries%27_copyright_lengths)

### Is this in the PUBLIC DOMAIN?

To determine whether a work is in the public domain and available for use without the author’s permission, you first have to find out when it was published. Then apply the following rules to see if the copyright has expired: (*Note that this section applies only to works published in the USA*)

- All works published in the United States in or before 1926 are in the public domain.
- Works published after 1926 but before 1978 are protected for 95 years from the date of publication.
- For works created or published after 1978, the copyright lasts for the life of the author plus 70 years. However, if the work is a work for hire (that is, the work is done in the course of employment or has been specifically commissioned) or is published anonymously or under a pseudonym, the copyright lasts between 95 and 120 years, depending on the date the work is published.
- Lastly, if the work was published between 1927 and 1963, you must check with the U.S. Copyright Office to see whether the copyright was properly renewed. If the author failed to renew the copyright, the work has fallen into the public domain and you may use it.  
(See <https://www.copyright.gov/circs/circ22.pdf> for info on investigating copyright status)

### What constitutes FAIR USE?

Copyright law does not specify exactly how to apply fair use, and that gives the fair use doctrine a flexibility that works to the advantage of users. Rather than following a specific formula, lawyers and judges decide whether an unlicensed use of copyrighted material is fair according to a “rule of reason.”

#### To determine whether your use of material qualifies as fair use, start with these questions:

- **Nature:** The creative, unpublished, commercial, nonprofit, etc. “nature” of the material you want to use impacts whether a court might consider reprinting it as fair use. Creative works (fiction, poetry, lyrics, art works, etc.) are more protected and less likely to qualify for fair use. Materials from a commercially produced works are also more protected because of potential Competitive Market Effect (see below). The nature of your reuse is also a factor. This is why epigraphs (which are decorative in nature) almost never qualify as fair use.
- **Proportion:** How significant a portion of the original work are you using? Quoting 100 words from a 1,000-word article is less acceptable than quoting 100 words from a 50,000-word book.
- **Purpose:** Does your use of the work have the same purpose as the original creation or is your use **transformative** in nature? (e.g., the reproduction of a shampoo ad in a textbook on advertising has the purpose of critiquing ad design. The ad is illustrative of the book’s argument and furthers its educational goal. It is not decorative or promotional in its reproduction. Thus, it is likely to be considered fair use.)

- **Competitive Market Effect.** Does your usage in any way reduce or dilute the market value of the original source for the copyright owner?

If the issues of proportion, purpose, or market effect are not easily dismissed, your usage is likely outside the limits of fair use. The nature of copyright law does mean that there are no hard and fast guidelines. In the end, each claim of fair use must be evaluated individually. Consult with your editor as early as possible to settle any claims of fair use.

### **Can I use something with a CREATIVE COMMONS license?**

There are six different licenses offered under CC. *Only two* of them provide sufficient license to not require permissions for publication within your R&L/LEX book:

1. *CC BY*: Under this license, you are free to copy and redistribute the work in any medium or format, as well as remix, adapt, and build upon the work for any purpose (including commercial use).

You must credit the creator, provide a link to the license, and specify if any changes were made.

2. *CC BY-ND*: Under this license, you are free to copy and distribute the work in any medium or format, as long as you do not adapt the work in any way. Proper attribution must be given to the creator. This license allows for commercial use.

The other four types of CC licenses are not sufficient for use without permissions. You must secure permissions to include these types of materials in your book:

*CC BY-SA*: This would require your book to be published with its own CC BY-SA license applied.

*CC BY-NC*, *CC BY-NC-SCA*, and *CC BY-NC-ND*: These are for non-commercial uses only. Your book is a commercial venture.

### **Can I use material from a dissertation or thesis? If so, do I need to seek permission for use?**

Regardless of how it is published, if a thesis or dissertation includes copyrighted material beyond the conventions of fair use (including in some cases material previously published by the author), the author must secure written permission from the copyright holder and should be prepared to submit permissions documentation with the paper.”

(<https://www.chicagomanualofstyle.org/book/ed17/part1/ch04/psec060.html>).

### **A rights holder says I may use content without permissions as long as it's for “Educational Use.”**

#### **Does my book qualify as an educational use?**

No, you cannot claim that your usage is purely educational because R&L is a commercial publisher and authors earn royalties on sales.

### **What do you do if an interviewee is dead and you don't have a signed consent form?**

You will need to either secure a signed consent form from the interviewee's estate or anonymize the interview content.

### **If I quote the same passage twice does it “count against me” for the total allowed without requiring permission?**

In general, a second usage of material wouldn't count towards your total usage from a source. That said, repeating the same content multiple times is not advisable.

### **I found it on the internet, so it's public domain, right?**

No, you should never assume that content is public domain just because it's available publicly online.

### **Why can't I use an epigraph if I've cited it properly?**

Because epigraphs are in a prominent place outside of the main body of the text. They do not follow standard rules for fair use because of their decorative nature.

**What if I can't find the original source for an image on social media?**

You should not assume you can use an image if you can't find a source. See the section on social media for more information on this.

**Do I need permission to use my own previously published work?**

This depends entirely on how the material was published. In general, you should clarify with the original publisher of the material that you may reuse the content. You should also make clear citation to the original publication in your new usage.